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ST. LOUIS, MAY, 1915.

Special Exhibitions

SPECIAL exhibitions have become in recent years an important part of an art museum's activities along educational lines. Especially is this true of western museums. This is partly due to the absence, in many cases, of permanent exhibits of sufficient size and importance to attract and hold the public interest and is partly a legacy of the great expositions and the exposition idea. The special exhibition affords visitors to the Museum an opportunity to keep abreast of the latest movements in art and to familiarize themselves with the work of our contemporary artists and artisans in the various fields of artistic endeavor. By reference to the list of exhibitions held during the past season, published in the preceding issue of the Bulletin, it will be seen that our citizens have had an opportunity for studying exhibitions covering a wide range; and exhibitions of a high quality have been brought to our city. Among the exhibitions contemplated are: a Collection of Foreign and American Paintings, to be exhibited in May; in June, an Exhibition of Contemporary French Art; during the summer, the usual Loan Collection; beginning in September, the Annual Exhibition of Selected Paintings by American Artists; later, an Exhibition of Swedish Art and numerous One-Man Exhibitions not before shown in St. Louis.

The Museum management is fortunate in being able to exhibit during April three important and interesting collections of different character, yet closely related. The Exhibition of Sculpture by one of America's most promising young sculptors, Paulanship, is of exceptional interest. Mr. Manship has long attracted the attention of artists, architects and critics by his somewhat unique point of view and original ideas in sculptural design. For his inspiration, he goes back to the archaic. So much impressed with Mr. Manship's work were the members of the Board of Control that they authorized the purchase of three groups; "The Centaur and Dryad," "Playfulness" and the "Indian and Pronghorn Antelope."

Another exhibition of interest is the Collection of Works by Painters of the Older Schools, lent by the Ehrich Galleries of New York. While the names of some of these artists are not familiar, their work possesses a rare beauty and is highly representative of the art of their time. A small head by Antonio Moro is especially fine in quality, showing a superior knowledge of values and form and a conscientious treatment of detail, in which, nevertheless, all tediousness is avoided; a work worthy to be placed by the side of that of a greater master. Another splendid example, unsurpassed for its richness and color, is the "Portrait of a Lady" by Hans Schopfer. In addition, age has given this picture a peculiar crackle which adds to its charm. We find interest in such works steadily increasing and one is convinced that the pendulum is on the backward swing from the radical movements in art to a rational and sane appreciation of the sincere principles underlying the works of the masters of the fifteenth and sixteenth centuries.



PAUL MANSHIP

CENTAUR AND DRYAD

ST. LOUIS, MAY, 1915.



PAUL MANSHIP

PLAYFULNESS

CITY ART MUSEUM BULLETIN

An exhibition especially attractive to those interested in the development of an art spirit, and the upbuilding of art collections of importance in our own city, is that of three hundred and seventy-four drawings in various mediums, owned and exhibited by Dr. Max A. Goldstein. Most business and professional men have some hobby, which serves as a diversion from their daily labors; and the hobby, if such it may be called, of collecting drawings, prints and books is indeed a healthy one and much to be commended. It brings to our city works which are beautiful and rare, and sooner or later they will find their way into the public museum and become a lasting benefit to the community. Aside from this, an exhibition of this character stimulates in others the desire to possess similar objects, and thus the interest in art spreads and is developed.

Notes of Interest

MANY of the galleries are being rehung with new and appropriate wall covering, and the contents of the cases rearranged. New pictures are constantly finding places on our walls. The visitor to the Museum may expect to find not only the old familiar objects in some new light, but also many new things of special interest. One entire gallery has been installed with works of the older schools recently acquired and referred to elsewhere in this issue. Work has been begun on three more basement galleries in which will be installed Egyptian and other archaeological exhibits.

Two beautiful bronze candelabra have been placed at the entrance of the building. Lights are being installed, under the direction of the City Lighting Commissioner, directly across the road in front of the Museum. From these the light will be thrown upon the building by means of reflectors and the Art Museum will be clearly outlined, thus adding to the effectiveness of Art Hill at night.

Before the next issue of the Bulletin appears, we hope to have in place two marble statues on either side of the entrance: "Painting" by the late Louis Saint Gaudens, being reconstructed by Annetta Saint Gaudens, his wife, from the plaster model which was executed for the Louisiana Purchase Exposition; the other "Sculpture" by Daniel Chester French.

It has been truly said that the City Art Museum occupies the most ideal site, from an esthetic point of view, of any similar institution in this country; and it is planned to improve the grounds and approaches in such a way as to make of Art Hill the beauty spot of St. Louis.